

# Chains That Bind Us All

words and music by Tommy Montgomery

Slowly ♩ = 48

Piano

G Em B

The first system of the piano introduction features a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The bass clef has a key signature of two sharps (F#, C#). The music begins with a G major chord, followed by an Em minor chord, and then a B major chord. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

F#m/B

The second system continues the piano introduction with an F#m/B chord. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line.

A/B B F#7/B

The third system continues the piano introduction with A/B, B, and F#7/B chords. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line.

B G/B Em6/B B B5

♩ = ♪

The fourth system continues the piano introduction with B, G/B, Em6/B, B, and B5 chords. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. A tempo change is indicated by a quarter note equal to an eighth note (♩ = ♪). The system ends with a 4/4 time signature and a double bar line.

8vb

Gtrs. 1 & 2 (dist.)

The guitar 1 & 2 part consists of a single staff with a treble clef and a key signature of three sharps. It shows a series of chords and moving lines, with a double bar line at the end of the system.

P.M.-----

T					
A					
B					
	4	4	4	4	4
	2	2	2	2	2
	2	2	2	2	2

Gtrs. 3 & 4 (dist. w/ delay)

The guitar 3 & 4 part consists of a single staff with a treble clef and a key signature of three sharps. It shows a series of chords and moving lines, with a double bar line at the end of the system.

T	
A	
B	
	4
	2
	2

Gtrs. 1 & 2

P.M.-----

T																			
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Gtrs. 3 & 4

T																			
A																			
B	(4)																		

P.M.-----

T																			
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

T																			
A																			
B	(4)																		

Gtrs. 3 & 4 tacet

Riff A

E5                      A5                      A                      E5                      D5                      A/C#                      A5

Gtrs. 1 & 2

P.M.-----

P.M.--

P.M.--

P.M.-----

P.M.--

T																			
A	2				2					2				7					
B	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5	7	5	7	7

E5

A5

A

Asus2

P.M.-----

P.M.--

P.M.--

T																			
A	2				2					2				2					
B	0	0	0	0	0	0	0	0	0	0	0	0	0	2	4	4	2	2	2

A5 G5 E5 A5 A E5 D5 A/C# A5

Gtr. 3

P.M.-----|

T A B

10 12 14 11 12 14 12 14 15 17 17 15 17 17 15 14 14 15 17

Gtrs. 1 & 2

P.M.---| P.M.-| P.M.-| P.M.---| P.M.-|

T A B

3 3 3 3 2 2 3 2 2 2 2 7 5 5 5 7 7

E5 A5 A Asus2 A5 B

T A B

(17) 17 15 16 14 14 16 14 14 16 17 16 17 17 14 18 16 16 14 19

End Riff A

P.M.---| P.M.-| P.M.-|

T A B

2 2 2 2 3 2 2 2 4 4 2 4 4 4 2 2

**Verse (1:15)**

Gtrs. 3 & 4 tacet

E5 Em A5 G5 E5 Em D5 A

All the time\_\_\_ I've lived\_\_\_ and learned\_\_\_ I ne - ver thought\_\_\_ I knew\_\_\_

Gtrs. 1 & 2

P.M.-| P.M.-| P.M.-| P.M.-----|

T A B

2 2 2 2 2 2 2 2 5 4 7 4 5 7 5 4 7 5

E5 Em A5 G5 A5 G D5 A/C#

what the rea - sons were\_\_\_ for giv - ing e - v'ry - thing\_\_\_ to you.---

P.M.-| P.M.-| P.M.

T A B

2 2 2 2 2 2 3 2 3 2 4 2 3 3 0 0 7 7

E5 Em A5 G5 E5 Em D5 A

Sa-cred thoughts\_ run through\_ my head\_ of how\_ it's meant\_ to\_ be\_

P.M.--1 P.M.--1 P.M.--1 P.M.-----1

T  
A  
B

E5 Em A5 G5 A5 G C5 G/B

Liv - ing out\_ this fran - tic lie\_ there's so\_ much more\_ to dream\_

P.M.--1 P.M.--1 P.M. 3

T  
A  
B

A5 N.C. A5 N.C.

I\_ took the beat-en path\_ but it was-n't meant\_ for\_ me\_

**Riff B**

P.M.-----1 P.M.-----1

T  
A  
B

A5 N.C. Csus2 D5 Dsus4 D

I\_ won't\_ wait for you\_ to\_ to set me free.

**Gtrs. 1 & 2**

P.M.-----1 let ring-----1 P.M.--1

T  
A  
B

**Gtrs. 5 (clean w/ chorus) & 6 (acoustic)**

**Fill 1**

**End Fill 1**

T  
A  
B



Eigh-ty years is all it takes to learn from our mis-

G A

End Riff E

TAB

TAB

Bm7

...stakes were made a long the way but

takes.

TAB

TAB

Asus2

E

now I feel all right.

Gtr. 1

TAB

Gtr. 2

TAB

Gtrs. 5 & 6

TAB

Leav - ing all my past be - hind has

P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M. sim.

P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M. sim.

9 7 10 9 7 8 9 7 7 9 7 9 9 7 10 9 7 8 9 7 9 7 7

made me see the light.

Asus2 B7

Gr. 3

Gr. 4

End Riff D

0 2 2 0 0 2 2

Interlude (2:48)

Gtrs. 1 & 2: w/ Riff A

E5 A5 A E5 D5 A/C# A5 E5 A5

Gr. 3

Gr. 4

(17) 15 15 17 19 19 19 17 17 14 15 (15) 14 16 14 16 14 16

(16) 16 16 14 15 15 14 14 16 (16) 14 17 16 14 14 16 17





Verse (3:16)

A5 B Em A5 G5 Em D5  
 I see all the wounds I've opened and it gives me pause.

Riff F

Gtrs. 1, 2, & 6

w/ heavy P.M. \*

TAB 14 15 17 14 15 17 19  
 0 7 10 0 7 9 0 5 7 0 5 7 0 3 5 3 0 7 10 0 7 9 0 10

TAB 17 19 20 17 19 21 21

\* no P.M. on recall, except for Gtr. 6

A/C# Em A5 G5 A Asus2 G5  
 Won-d'ring why my fangs are drip-ping on my bro-ken claws.

Gtrs. 1, 2, & 6

End Riff F

TAB 12 0 10 12 0 9 12 9 0 7 10 0 7 9 0 5 7 0 5 7 0 3 5 3 0 5 4 0 5 4 0 5 2 0 5 2 0 2 3

Gtrs. 1 & 6: w/ Riff F

Em A5 G5 Em D5 A/C#  
 Rain falls down and clears a-way the blood that's my dis-guise.

Gtr. 2

TAB 9 9 7 7 5 9 9 12 12 11  
 0 7 0 7 0 5 0 5 0 3 3 0 7 0 7 0 10 0 10 0 9 9

Em A5 G5 A Asus2 G5  
 All I e-ver want-ed was to see me through your eyes.

TAB 9 9 7 7 5 0 4 7 0 4 7 0 4 5 0 4 5 0 2 3

Gtr. 1: w/ Riff B

A5 N.C. A5 N.C.

I \_\_\_\_\_ walked the beat-en path \_\_\_\_\_ but I could-n't see \_\_\_\_\_ the \_\_\_\_\_ end. \_\_\_\_\_

Gtr. 2

T	2	X X	2	X X	2	X X	2	X X	2	X X
A	2	X X	2	X X	2	X X	2	X X	2	X X
B	0	X X	0	X X	0	X X	0	X X	0	X X

3 0 3 0 2 4 5 4 2 5 4 2 3 2 3 0 3 0 2 4 5 4 2 5 4 2 3 2

Gtrs. 5 & 6: w/ Fill 1

A5 N.C. Csus2 D5 Dsus4 D

I \_\_\_\_\_ kept it straight and true \_\_\_\_\_ but you \_\_\_\_\_ you made me bend.

Gtr. 2

T	2	X X	2	X X	2	X X	2	X X	2	X X
A	2	X X	2	X X	2	X X	2	X X	2	X X
B	0	X X	0	X X	0	X X	0	X X	0	X X

3 0 3 0 5 7 9 7 5 9 7 5 7 5 3 3 5 7 7 7 7

Gtr. 3

Gtr. 4

T					17	17	15	15	14	14	15	15
A					10	10	8	8	7	7	7	7
B												14

Gtrs. 1 & 2: w/ Riff C  
Gtrs. 5 & 6: w/ Riff D

A Asus4 A Asus4 A Asus4 A G A Asus4 A Asus4 A Asus4 A G

Bend forth \_\_\_\_\_ the truth and \_\_\_\_\_ the king - dom \_\_\_\_\_ will fall. For

Gtr. 3

Gtr. 4

T	14		14	16	17		15	17
A	7		7	9	10		10	12
B								14

A Asus4 A Asus4 A Asus4 A G A Asus4 A Asus4 A Asus4 A G F#

pride com - eth af - ter the sins of us all. But Hell it hath no fu -

Gtr. 1

T A B 4 4 5 4 2 4 4 5 4 2 4 5 3

Gtr. 3

Gtr. 4

gradual bend Gtr. 2 1 1/2

T (17) 17 19 20 20 20 4 4 2

A (14) 14 11 12 12 12 4 4 2

B 2 2 2 2 2 2 2 2 2 2 3 1

Gtrs. 3 & 4 tacet

- ry left. My scorn it waits on ba - ted breath.

Gtr. 1

T A B 4 4 5 4 2 4 4 5 4 2 4 2 4 4 4 5 4 2 4 4 5 4 2 4 5 3 1 2 4 2 4 5 3 4 6 4 3 5 3 5 4 2

Gtr. 2

T A B 4 4 2 4 4 2 4 4 2 4 4 2 4 4 14 15 13 13 14 16 14 16 17 15 16 18 16 15 17 17 16 14

Some-one please just tell me why I can't e - scape this

Gtr. 1

T A B 4 4 5 4 2 4 4 5 4 2 4 5 3 4 4 5 4 2 4 4 5 4 2 4 2 4 5 5 5 3 3 3 3 7 7 5 5 5 5

Gtr. 2

T A B 16 16 17 16 14 16 16 17 16 14 16 17 15 16 16 17 16 14 16 16 17 16 14 16 14 5 5 3 3 3 3 7 7 5 5 5 5

Gtr. 3

Gtr. 4

T A B 9 10 12 11 12 12 14 15 14 10 12 2 5 4 5 4 6 7 9 6 7

Bm7

Ly - ing on this pri - son floor but  
lie.

Gtrs. 1 & 2

P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M. sim.

TAB notation for Gtrs. 1 & 2

Gtr. 3

Gtr. 3 staff with long notes and ties

Gtr. 4

TAB notation for Gtr. 4

Gtrs. 3 & 4 tacet

Asus2

E

I'm no long - - er dead.

Gtr. 1

Gtr. 1 staff

TAB notation for Gtr. 1

Gtr. 2

Gtr. 2 staff

TAB notation for Gtr. 2

Bm7

Find - ing some re - demp - tion from the

P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M.--+ P.M. sim.

TAB notation for Gtr. 1 (second system)

Gtr. 2 staff (second system)

TAB notation for Gtr. 2 (second system)

whis - - pers in my head.

Asus2 B7

The first system contains a vocal line with the lyrics "whis - - pers in my head." and a melodic line. Above the melodic line, there are two guitar chords: Asus2 and B7. Below the melodic line are two guitar tablatures (TAB) with fret numbers and string indicators (T, A, B).

Gtrs. 1 & 2 tacet

Gtrs. 5 & 6

Em D Em Bm

The second system features guitar chords Em, D, Em, and Bm. It includes a melodic line and two guitar tablatures (TAB) with fret numbers and string indicators (T, A, B). The text "Gtrs. 1 & 2 tacet" and "Gtrs. 5 & 6" is present.

Em D Am G D/F#

The third system features guitar chords Em, D, Am, G, and D/F#. It includes a melodic line and two guitar tablatures (TAB) with fret numbers and string indicators (T, A, B).

Bridge (5:03)

Em G D/F# A

Trapped in side my mind.

Riff G

The bridge section features guitar chords Em, G, D/F#, and A. The lyrics are "Trapped in side my mind." It includes a melodic line and two guitar tablatures (TAB) with fret numbers and string indicators (T, A, B). The text "Riff G" is present.

Em G A5 C Dadd9

Feel - ing so con - fined.

End Riff G

The final system features guitar chords Em, G, A5, C, and Dadd9. The lyrics are "Feel - ing so con - fined." It includes a melodic line and two guitar tablatures (TAB) with fret numbers and string indicators (T, A, B). The text "End Riff G" is present.

Gtrs. 5 & 6: w/ Riff G

Em G D/F# A

All the lives I've lost, to

Gtr. 3

Gtrs. 1 & 2

Em G A5 C Dadd9

bear the fi - nal cost.

Gtrs. 1 & 2



Gtrs. 5 & 6 cont. rhythm sim.

Now that I've looked in your eyes and seen all that you know,

Gtr. 3

Gtrs. 1 & 2

B $\flat$  F Cm D

How can I re - turn to life where the pain con - tin - ues to grow. I've

TAB: 13 15 17 15 20 17 19 17 20 15 17 15 17 13 15 15 17 14 17 14 17 15 15 13 15 12 13 17 13 15 16 15 13 17 13 15 12 13 16 12 14 17 15

TAB: 8 6 8 5 6 3 7 5

E $\flat$  B $\flat$  F C

learned all that I can out in this for - eign land. I've

Gr. 3

Gr. 4

Gtrs. 1 & 2 P.M.-1 P.M.-1 P.M.-1 P.M.-1

TAB: 16 15 15 17 17 15 15 17 17 15 15 13 13 12 12 13 13 12 12 13 13 12 12 8 8 10 10 10 10 12 12 9

TAB: 15 13 13 16 16 15 15 13 13 15 15 12 12 15 15 12 12 15 15 12 12 15 15 12 12 15 15 14 14 10 10 12

TAB: 8 6 8 6 6 6 8 8 6 6 6 3 3 3 3 5 3 3 3 5 3 3 3



cont. in notation

bro - ken free from mis - er - y, no lon - ger a frac - tured

T 11 9 9 12 12 11 11 9 9 12 12 11 11 9 12 9 10 12 11 12 12 14

A

B

T 12 (12) 12 11 11 9 9 12 12 11 11 9 9 12 11 12 10 9 11 12 11 12

A

B

P.M.--| P.M.--| P.M.--| P.M.--| P.M.-----|

T 7 7 9 9 9 5 5 5 5 5 5 5 5 5 5 5

A 5 5 7 7 7 5 5 5 5 5 5 5 5 5 5 5

B 5 5 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3

F#

B5

man.

Gtr. 3

Gtr. 4

T (14) 15 14 12 14

A (12) 16 15 12 11

B

Gtrs. 5 & 6

let ring-----|

T 2 4 4 3 0 2

A

B 2

Gtrs. 1 & 2

T 4 4 4 4 4 4 4 4

A 4 4 4 4 4 4 4 4

B 2 2 2 2 2 2 2 2







Cm Bb B<sup>o7</sup>

T  
A  
B

12 13 15 13 13 | 12 12 15 15 | 12 13 15 14 | 12 15 13 14

13 12 15 13 11 11 | 15 15 13 13 | 15 13 15 | 12 15 13 16 17

P.M.-----1 P.M.-----1 P.M.-----1 P.M.

T  
A  
B

5 5 5 5 5 | 5 5 5 3 | 3 3 3 1 | 3 5 2 4

Am G Am Em

8<sup>va</sup>

Gtr. 7

T  
A  
B

19 19 (19) 19 | 14/17 17 20 20 | 20 (20) 20 | 12/14 13 15

Gtr. 6

T  
A  
B

0 0 0 X 3 X 3 | 3 X 4 5 7 | 0 0 0 X 0 X 0 | 0 X 0 | 0 X 2 4 5

1 1 1 X X X | 1 1 1 X X X | 1 1 1 X X X | 2 2 2 X X X | 2 2 2 X X X

2 2 2 X X X | 2 2 2 X X X | 2 2 2 X X X | 2 2 2 X X X | 2 2 2 X X X

0 0 0 X 3 X 3 | 3 X 3 X | 0 0 0 X 0 X 0 | 0 X 0 | 0 X 2 4 5

Gtrs. 3 & 4 phaser off

Gtrs. 1 & 2

T  
A  
B

(14) (17) | 5 5 | 7 7 | 2 2 | 2 2

7 5 | 3 3 | 5 5 | 0 0 | 0 0

Am G Dm C G/B

8<sup>va</sup>

Gtr. 5 & 6

T  
A  
B

15 15 15 15 (15) | 15 15 | 15 15 17 14 15 | 17 16 17 16

0 0 0 X 3 X 3 | 3 X 3 | 5 5 5 5 5 | 7 7 6 7 | 3 0 0

1 1 1 X X X | 1 1 1 X X X | 1 1 1 X X X | 1 1 1 X X X | 1 1 1 X X X

2 2 2 X X X | 2 2 2 X X X | 2 2 2 X X X | 2 2 2 X X X | 2 2 2 X X X

0 0 0 X 3 X 3 | 3 X 3 | 5 5 5 5 5 | 7 7 6 7 | 3 0 0

T  
A  
B

7 5 | 5 5 | 7 7 | 5 5 | 5 5

5 3 | 3 3 | 5 5 | 3 3 | 3 3

Verse (7:08)

Gtrs. 1 & 2 tacet

Am D Am G

Ev - 'ry time I loved and lost I thought it'd be my last. I

Gtr. 7 *loco*

Gtrs. 5 & 6

Gtrs. 5-7 tacet

Am D Am C

ne - ver thought the day would come but time just moved so fast.

Am D/A Am G/A

Re - con - cil - ing all my thoughts in - to one sin - gle mind.

Gtrs. 5 & 6

Am D/A Am Am/C E/B

Ne - ver know - ing what I want - ed or just what I'd find.

Vocal line and piano accompaniment for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Gtr. 5

Guitar 5 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Gtr. 6

Guitar 6 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Gtrs. 1 & 2

Guitars 1 & 2 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Am G Fmaj7 E Dm7 Cmaj7

Gtr. 7

Guitar 7 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Gtr. 3

Gtr. 4

Guitar 3 and 4 parts and their corresponding tablatures. The guitar parts are in treble clef, and the tablatures show fret numbers for strings A and B.

Gtrs. 1 & 2

Guitars 1 & 2 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

A/C# D A7/E C5

This system contains five staves. The top staff is a vocal line with a melodic line and lyrics. The second staff is a guitar line with a complex melodic pattern, including a 9-fingered run. The third staff is a guitar line with a chordal accompaniment. The fourth staff is a guitar line with a chordal accompaniment. The fifth staff is a guitar line with a chordal accompaniment.

TAB 14

TAB 9 11 12 12 10 12 13

TAB 7 7 7 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Riff B A5 N.C. A5 N.C.

Whoa. I found a - nother path, it was bur-ied in my mind.

Gtr. 7

Gtrs. 3 & 4

Gtrs. 1 & 2

P.M.

This system contains five staves. The top staff is a vocal line with a melodic line and lyrics. The second staff is a guitar line with a complex melodic pattern, including a 9-fingered run. The third staff is a guitar line with a chordal accompaniment. The fourth staff is a guitar line with a chordal accompaniment. The fifth staff is a guitar line with a chordal accompaniment.

TAB 14 17 19 14 17 19 15 17 20 17 20 22 22

TAB (13) (12) (13) (12)

Gtr. 7 tacet Gtrs. 5 & 6: w/ Fill 1 A5 N.C. Csus2 D5 Dsus4 D

All of these oth - er roads, well, they, they made me blind.

This system contains five staves. The top staff is a vocal line with a melodic line and lyrics. The second staff is a guitar line with a complex melodic pattern, including a 9-fingered run. The third staff is a guitar line with a chordal accompaniment. The fourth staff is a guitar line with a chordal accompaniment. The fifth staff is a guitar line with a chordal accompaniment.

TAB 14 14 16 17 16 14 17 16 14 15 14 15 14 12 14 12 11 12 11

TAB 13 13 15 17 15 13 16 14 12 14 12 14 12 12 13 12 14

Gtrs. 1 & 2: w/ Riff C  
 Gtrs. 5 & 6: w/ Riff D (1st 16 meas)

A Asus4A Asus4 A Asus4 A G A Asus4A Asus4 A Asus4 A G A Asus4 A Asus4

Blind - ed by pa - nic and deaf - ened by fear. We live through the

This system contains the first 16 measures of the piece. It features a vocal line in treble clef with lyrics, two guitar parts (1 & 2) in treble clef, and two guitar parts (5 & 6) with tablature. The key signature has one sharp (F#). The guitar parts include various techniques such as bends and slurs.

Gtrs. 1 & 2: w/ Riff E

A Asus4 A G A Asus4A Asus4 A Asus4 A G F#

deaths of what once was held dear. Me - ssi - ah won't you just let go. I've

This system contains measures 17-22. It features a vocal line with lyrics, two guitar parts (1 & 2) in treble clef, and two guitar parts (5 & 6) with tablature. The key signature has one sharp (F#). The guitar parts continue with complex rhythmic patterns and techniques.

taught me ev - 'ry - thing I know. Now the fi - nal test be - gins where I

This system contains measures 23-28. It features a vocal line with lyrics, two guitar parts (1 & 2) in treble clef, and two guitar parts (5 & 6) with tablature. The key signature has one sharp (F#). The guitar parts conclude with sustained chords and melodic lines.

G A Gtrs. 5 & 6 Bm G

— for - give your sins.

Gr. 3

Gr. 4

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M. P.M.--|

Bm E Bm G

P.M. P.M.--| P.M.----| P.M. P.M.----| P.M.--| P.M.----| P.M.----|



A F#(b6)

Gtr. 4 *tr*

Gtr. 3 *tr*

T  
A  
B

Gtrs. 5 & 6

let ring-----|

T  
A  
B

Gtrs. 1 & 2

T  
A  
B

Gtrs. 3 & 4 tacet

F#(b6) F#7

And

Gtr. 5 & 6

Gtr. 3

Gtr. 1 & 2

Gtr. 2

Gtr. 1

P.M.-----|

T  
A  
B

T  
A  
B

Gtrs. 5 & 6 tacet

E5 A5 G5 A G5

so the cir - cle breaks to form a - new, to

Gtr. 3

T  
A  
B

Gtrs. 1 & 2

T  
A  
B

Gtr. 3 tacet

E5 A5 G5 A5 G5

wash us clean of all life's aches and pains. But

Gtr. 3

Gtrs. 1 & 2

T A B

2/0 2/0 3 2/0 5 3

F G A G5

that which binds us lights a new way through. And

Ah.

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

T A B

1 3 2 3 2 4 5 7 4 6 7 9 7 9

F G A G5

Gtr. 3

Gtrs. 1 & 2

P.M. -| P.M. -|

T A B

3 3 2 2 2 2 0 0 2 2 0 0 2 0 2 0

F G Bb5 C/E

breaks us free of all our mind - ful chains.

1/2 1/2

Gtr. 3

Gtrs. 1 & 2

T A B

7 7 8 5 1 0 3 1 0

F G Bb5 C/E

Gtrs. 1 & 2: w/ Riff B (1st 6 measures)

A5 N.C. A5 N.C. A5 N.C.

Score for Gtr. 1 & 2, Gtr. 4, and Gtr. 3. Includes guitar staves with tablature and fret numbers.

**Gtr. 4**  
 Staff: Treble clef, key signature of two sharps. Notes: [rest], [rest], [rest], [rest], [G4] (bowed), [A4] (bowed), [B4] (bowed), [C5] (bowed), [B4] (bowed), [A4] (bowed), [G4] (bowed).  
 Tablature: 5, 14, 14 16 17 16 14, 17 16 14, 15 14

**Gtr. 3**  
 Staff: Treble clef, key signature of two sharps. Notes: [rest], [rest], [rest], [rest], [G4] (bowed), [A4] (bowed), [B4] (bowed), [C5] (bowed), [B4] (bowed), [A4] (bowed), [G4] (bowed).  
 Tablature: 13, 13 15 17 15 13, 16 14 12, 14 12

Score for Gtr. 4, Gtr. 3, and Gtrs. 1 & 2. Includes guitar staves with tablature and fret numbers.

**Gtr. 4**  
 Staff: Treble clef, key signature of two sharps. Notes: [C#5] (bowed), [B4] (bowed), [A4] (bowed), [G4] (bowed), [F#4] (bowed), [E4] (bowed), [D4] (bowed), [C#4] (bowed), [B3] (bowed), [A3] (bowed), [G3] (bowed).  
 Tablature: 15, 14, 12, 14, 12, 11 12 11, 14, D5

**Gtr. 3**  
 Staff: Treble clef, key signature of two sharps. Notes: [C#5] (bowed), [B4] (bowed), [A4] (bowed), [G4] (bowed), [F#4] (bowed), [E4] (bowed), [D4] (bowed), [C#4] (bowed), [B3] (bowed), [A3] (bowed), [G3] (bowed).  
 Tablature: 14, 12, 12, 13, 12, 10 12 10, 13

**Gtrs. 1 & 2**  
 Staff: Treble clef, key signature of two sharps. Notes: [C#5] (bowed), [B4] (bowed), [A4] (bowed), [G4] (bowed), [F#4] (bowed), [E4] (bowed), [D4] (bowed), [C#4] (bowed), [B3] (bowed), [A3] (bowed), [G3] (bowed).  
 Tablature: 5 5 5 5 5, 7 7 7 5 4 2 5 4 2 5 3 2 5 3 2, 0 0 0 0 0 7 6 7 0 0 7 0 0 6 7 0 0 6 7 0 0

Gtrs. 3 & 4 tacet

E5 Esus4 E Esus4 E E5 F#5 F#sus4 F# F#sus4 F# F#sus4 F# F#5

Score for Gtrs. 1 & 2. Includes guitar staves with tablature and fret numbers.

**Gtrs. 1 & 2**  
 Staff: Treble clef, key signature of two sharps. Notes: [C#5] (bowed), [B4] (bowed), [A4] (bowed), [G4] (bowed), [F#4] (bowed), [E4] (bowed), [D4] (bowed), [C#4] (bowed), [B3] (bowed), [A3] (bowed), [G3] (bowed).  
 Tablature: 2 2 2 2 2 7 6 7 0 0 7 0 0 6 7 0 0 7 0 0 2, 4 4 4 4 4 4 3 4 4 4 4 4 3 4 4 4 4 4 3 4 4 4 4 2

Outro (9:48)

G A Badd9

Whoa.

harp

pipe organ

Gr. 4

Gr. 3

T A B

3 5 4 5 4 6 7 6 6 9 7 9

12 10 10 9 7 9

8 8

Grts. 5 & 6

T A B

7 9 9 8 0 0 8 9 7 9 9 8 0 0 8 9

Grts. 1 & 2

T A B

5 7 9 9 7

Gadd9 Badd9

Whoa.

T A B

9 9

T A B

3 5 7 0 0 7 5 3 5 7 0 0 7 5 7 9 9 8 0 0 8 9

T A B

9 9

Gtr. 1

Gadd9

Whoa.....

The first system shows a vocal line with the word "Whoa....." and a guitar accompaniment. The guitar part features a Gadd9 chord and a melodic line with a trill. The fretboard diagram below shows the following fret numbers: 7, 9, 9, 8, 0, 8, 9, 3, 5, 7, 0, 0, 0, 7, 5, 3, 5, 7, 0, 0, 0, 7, 5.

F#(b6) F# G Asus4 A

Whoa.....

8va-----

Gtr. 4

Gtr. 3

The second system continues the vocal line and guitar accompaniment. It includes a trill in the vocal line and a melodic line in the guitar. The fretboard diagram below shows the following fret numbers: 9, 11, 4, 11, 4, 3, 4, 12, 5, 12, 5, 14, 16, 3, 5, 7, 14, 18, 7, 17, 6, 19, 7, 20, 9, 19, 7, 17, 6.

Gtrs. 5 & 6

The third system shows the guitar accompaniment for Gtrs. 5 & 6. The fretboard diagram below shows the following fret numbers: 2, 4, 0, 4, 0, 2, 0, 3, 2, 4, 0, 4, 0, 2, 0, 4, 2, 4, 4, 3, 4, 5, 5, 3, 5, 7, 7, 6, 0, 0, 6, 7.

Gtrs. 1 & 2

P.M.-----|

The fourth system shows the guitar accompaniment for Gtrs. 1 & 2. The fretboard diagram below shows the following fret numbers: 2, 4, 5, 4, 5, 0, 3, 2, 4, 5, 4, 5, 2, 5, 4, 4, 5, 7, 5, 7, 5.

F#m/B

B

(8) piano

TAB 20 9

TAB 8 9 7

TAB 4 2

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with a long note and a slur. The second staff is piano accompaniment, marked 'piano', with a circled '8' above the first measure. The third staff is a guitar part with a long note and a slur. The fourth and fifth staves are guitar tablature, with fret numbers 20, 9, 8, 9, 7, 4, and 2 indicated.

Gtrs. 1-6 tacet

A/B B

F#7/B B

G B Em B

8va

rit. a tempo

Detailed description: This system contains the next five staves of music. The first staff is piano accompaniment with chords A/B and B. The second staff is piano accompaniment with chords F#7/B and B, including 'rit.' and 'a tempo' markings. The third staff is a guitar part with chords G, B, Em, and B, including an '8va' marking. The fourth and fifth staves are guitar tablature.